

The Ascent

Vol 33, No. 12

DAEMEN COLLEGE, AMHERST, N.Y.

April 27, 1978

Next Year's Budget Discussed

Tentative plans for the 1978-79 budget were clarified recently in a conversation with President Marshall and The ASCENT. The following are excerpts from the conversation.

"What you're trying to do is estimate what your expenses, first of all what your revenues will be in September, because you really won't know what your revenues are until about the second week in September. Now, that's the first period that gets interesting. The second time is in January of 1979, because the revenues depend on exactly how many students come in, whether they are resident students or commuter students, or transfer students. So, you're trying to construct a budget very far in advance and make an estimate of expenses very far in advance, even though we don't know what the revenues would possibly be." In the preliminary budget, Dr. Marshall predicted that the 1978-79 full-time equivalent enrollment would be approximately 1075 students, and that this number was the key to estimating next year's revenues and expenses. He stated that some expenses for next year could be accurately determined already such as with salary increases and other previously agreed-to arrangements.

Dr. Marshall explained that the level of confidence for other areas of expenditure could not be absolutely determined, at least not until the end of the school year. Money has to be requested now for use next year; but if next year's expense runs higher than the estimated figure, then the rest of the budget figures become worthless. An example of an unpredictable expense increase that must be approximated beforehand would be in the form of power company rate increases.

"There's two things you're trying to avoid in the process," trying to avoid in the process," Dr. Marshall continued. "The obvious one is you're trying to avoid spending more money than you take in (by trusting that next year's enrollment and revenues will be high). (The second thing), you're also trying to avoid unnecessarily strangling the institution (making too low an estimation of future enrollment, thus causing a low estimation of real, workable money, and thereby limiting plans for future projects)."

According to Dr. Marshall, the most realistic view of next year's enrollment lies left of center, which is 1075 full-time students. Expenses are predicted a little towards the right of center, slightly higher than normal, just in case unexpected increases develop.

Dr. Marshall stated that when he first arrived at Daemen College, a debt of over \$700,000 existed. After his first budget, the

deficit fell to \$17,000. The second budget brought in a surplus of \$150,000. Some of that surplus went to lower the \$700,000 debt, which now stands at \$631,000.

"I want to bring in next year's budget as a balanced budget," Dr. Marshall explained. "The budget we have this year (will work), if we continue to save from this point until the end of June, save in maintenance, save in a variety of other expenditures by consolidating purchasing, and by trying to find ways of getting more revenue than we were going to get by rental of our facilities (to outside parties). What I have to do is keep in mind three objectives for next year. The first priority is a raise in salary for faculty and staff; the second priority is further reduction of the cumulative deficit; and the third priority is a balanced budget. So, I have these three factors I'm trying to work with at one time."

President Marshall believes that this year may bring in a surplus. If a surplus of \$50,000 arises, he would like to see that go to salary raises for faculty and staff. Anything over \$50,000 surplus would go to the reduction of the debt. If Daemen can show the community and the Board of Directors that it can manage its money wisely, hopefully money can be raised from outside, in the form of gifts and grants from private and public foundations. Future projects -- a gymnasium, refurbishing existing facilities, etc. -- should come from outside funds instead of relying on internal profits and revenue.

Concerning the new tuition increase, Dr. Marshall made it clear that raising tuition was the last decision to make. "What you try to do is get the revenue by any other way you possibly can before you go ahead and touch tuition. If you raise tuition too early, too much, you have the problem in reducing your volume as you increase your price. Any increase you can possibly get through gift and grants, (and) you know you're going to (get), you do that first."

In the area of instruction expansion, "the percent of revenue going to instruction has increased. More and more of the dollar in the institution goes to the instruction side of the business." And in the area of administration costs: "If you look at Administration... there's certain basic costs you can't get away from. You need a Registrar's Office. That cost remains fixed. But what we did with some offices was that we made them multi-purpose. Some of that caused ill-feeling. (But) if you look at it in the long haul, we have decreased relatively the cost of the administration part of the administration; and if I can continue to do it, I will. If you have the money, put it into construction because that is the reason they put the school here in the first place."

-Peter L. Bertuca

Theater's Future in Hands of Trustees

The fate of Daemen's BA program in Theater presently rests in the hands of the Board of Trustees. As of March 18, the Educational Policy Committee approved the resolutions sent forth pertaining to the current situation of the Theater Arts program. The recommendations were as follows: 1) to reaffirm Goal B on page 14 of this year's Daemen College catalogue, "To foster in the student an appreciation of the fine and performing arts . . .," 2) that which the Theater Arts Department offers the college community as a whole is pertinent to the liberal arts tradition of Daemen College, 3) the BA program is a significant component to the Theater Arts offerings, 4) two proposals were submitted to increase the Theater Department's public exposure -- a) to appoint a Program Director, b) to indicate that the TOY Company is a professional company in residence,

5) it was suggested that The Theater Arts faculty-- a) further correspondence with the Public

Relations Department, and b) increase relations with the College community, 6) a motion stating that the BA degree in Theater Arts was an important aspect of the liberal arts college was proposed and dropped after it failed to obtain a second to the motion, 7) The final proposal indicated that the EPC Chairman will hold a Faculty Forum to discuss these resolutions. At the meeting of the Faculty Forum, these resolutions that the EPC passed by an overwhelming margin were unanimously supported by the Forum.

During a recent interview with an ASCENT reporter, Christopher Wilson responded to the financial question that was raised in regards to the feasibility of continuing the Theater Arts program. He commented that the Theater Department pulls in a significant amount of students outside the Theater concentration. He explained that it was the conviction of the faculty that several courses that the Theater Department offers are con-

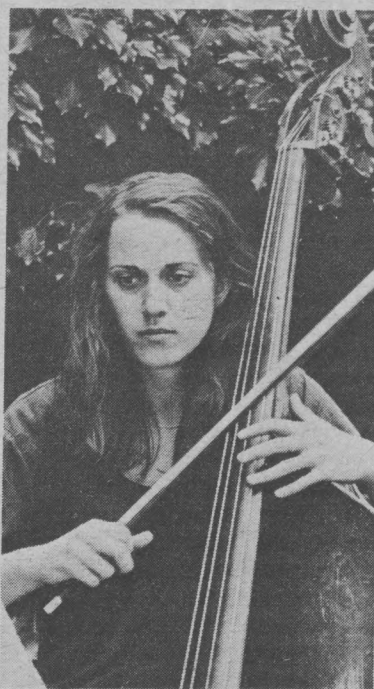
sidered to be a service to the entire college community. Considering the amount of non-concentrators involved in the Theater Department, it would appear that the department makes up for the supposed deficit it creates due to decrease in majors.

When confronted with the suggestion of increasing the Theater Department's public exposure, Mr. Wilson remarked that a company such as TOY is created with the purpose of touring, but it is difficult for a Theater Department the size of Daemen's to prepare for outside performances. He said, though, that greater public exposure was one of his main concerns and sees it as a definite need of the department. He related the recent invitation to both TOY and the Theater Department to perform at the Niagara Falls Convention Center at a future date.

The decision of the board is presently pending. No final decision has been made at this time.

-Andrea Ross

Contrabassist To Appear At Daemen



On Monday, April 24, 1978, a dynamic and exciting recital was given by Joelle Leandre who is a contrabassist, composer and gifted singer. Joelle is one of the extraordinary talents in the world of contemporary music.

Joelle began her music career at the age of twelve. She found it very difficult to pursue a career in music because of her family who were working class people and didn't appreciate art. When she took up her first instrument and found that she had a good ear for music, she approached her mother about wanting to study music. Her mother's response to this desire was an astonished, "WHAT?" But despite some of her family's discouragement, Joelle started piano which she stu-

died for five years. After that, she started playing the string bass because her brother played it. But soon she found an unexpected pleasure in the sounds of this instrument and continued to play the bass for her own individual fulfillment. She later won first prize in a Paris competition after only three years of studying the string bass. Since then she has performed in America, U.S.S.R., England, Spain, Italy, Norway, Sweden, Switzerland, Belgium, Germany and Poland. She has also been Resident Creative Associate of the Center for the Creative and Performing Arts in Buffalo.

Joelle finds that new music requires new techniques of playing and notation as opposed to classical music which she sees as very deliberate with too many laws. For her, new music has many possibilities in which to express herself. This new music, however, does have its own laws and the possibilities that she speaks of are with construction.

Joelle also finds that she has to find her own individualized way of playing her music because it is so open and that she has had to find her own self first before interpreting a piece and performing it before others.

One of the different techniques she uses is a drum stick for special effects. In a bass solo from Verdi's "Othello," she takes the stick and stabs the bass for a dramatic ending.

Joelle sings while playing the bass, also, seeking to establish

a relationship between the voice and the bass. Composers have written voice and cello pieces especially for her. Yvar Mikhashoff from U.B. wrote, "Air for Madeleine" (with voice) for her which she will perform here in her recital the 24th of this month.

When performing, Joelle feels that the audience's response to a female string bass player is that of astonished surprise. They find it very unusual to see a solo for string bass in recital and even more unusual for that soloist to be a woman! This is mostly felt in France, she feels, because there, the people are more reserved and slower to accept anything new. She finds that they question her music and that it is difficult to find a congenial place to perform. Americans, however, seem very confident to her. She feels that people here are more open for the sounds of new music.

When we asked Joelle what her message is when she plays, she said that it was too big a question for a small article but she did make us see that it is a political and emotional message.

Joelle sees herself as a clown in her music: the comic side (in one of her pieces, Joelle actually performs with a comedian) and the tragic side. When she performs, her message is a very direct, emotional response to the music and she truly tries to communicate it to her audience.

-Michael Farley
&
Pamela Ring

Editorial....

It has recently been announced that the Theater Department, having been evaluated by the Educational Policies Committee, may remain on the Daemen College Campus. Perhaps this is not such a good thing. Perhaps the Theater Department is in a place that can only limit it and not appreciate it.

The Theater Department is too good, and much too advanced, for this campus. Too many people return from the plays saying, "It was wonderful . . . but I didn't understand it." The department itself is partly to blame for this -- obviously the material chosen is far above the level of the bulk of the audience's understanding. However, the theater department should not be called upon to sacrifice material that it can handle, and handle as well as it does, because of the lack of sophistication of the audience.

It is appalling to see the disinterest, not only in the theater, but in any artistic production that exists at Daemen College. For a college founded on a solid

liberal arts background -- and there is much to be said for liberal arts regardless of the specialization the sciences have thrust upon us -- the pitiful five, or ten percent of the students, administration, and faculty that give support to the Theater Department's productions is a disgrace.

The Theater Department puts on excellent major productions once a semester, that are worked on very hard. If it were not for the many "outside" people that attend the productions, the plays would go on before a considerably empty theater.

No other department, in its entirety, puts so much time and thought into their work, goes so much beyond what is actually required, or consistently puts out efforts of the highest grade.

The emphasis, in the theater department, is on quality, not quantity -- of students, of productions, of anything. Perhaps that quality, because it is such a high quality, would best be appreciated elsewhere.

-Lorraine Leslie

Letter To The Editor

Dear Editors:

We would like the person or persons who scribbled "club 84" on the wall designated for Sigma Omega Chi sorority, to know that their gesture was not appreciated. We feel that, as a group, we have always shown respect for this campus, and the people on it, and would like that respect to be returned to us. Would certain people like it if their logo was on the wall and we wrote on it? We don't think so!

We spent a lot of time going to various people on the campus to obtain the wall, spend a lot of money on paint and brushes, put a lot of effort into working out a design, and finally painting it on the wall. There are many other available walls in the Rathskeller -- we would enjoy, in fact, seeing other student organizations joining together to decorate the Rat.

Sincerely,
Sigma Omega Chi Sorority
Gamma Chapter

Commuter Conference Held

On Saturday, April 8, a Commuter Conference and Workshop was held in Wick Center. The workshop, sponsored by the Office of Student Affairs and the Daemen Commuter Council, focused on the problems and aspects of commuter students.

Attending the conference were representatives from Buffalo State and D'Youville College. Programs and services for commuters and the entire college community were discussed in length. The commuter group from Buffalo State has agreed to assist our Commuter Council in planning an active program for the coming year. Buffalo State's commuter group has an active program which includes services such as discount lunch program, car pools, and discounts on auto maintenance from area service stations. Chairing the event were Chet Migdalski and Tom Wenholt assisted by Phil Santa Maria and Don Hughes.

TAP Deadlines Announced

Deadlines in connection with the Tuition Assistance Program (TAP) and Regents Scholarship payments for 1977-78 have been announced by Eileen D. Dickenson, President of Higher Education Services Corporation.

A notice of the deadlines was mailed last week to the chief executive officers, financial aid officers and bursars of more than 300 postsecondary institutions in N. Y. State that have TAP-eligible programs.

The Corporation adhered strictly to the previously announced deadline of March 31, 1978 for the acceptance of 1978-79 applications. In addition, these new deadlines were announced:

- June 30, 1978 for applications, for scholarship money only, from students who have been reawarded Regents Scholarships as alternatives.
- May 15, 1978 (or if later, 30 days after our last letter to the student), for responses from students to whom the Corporation has sent inquiries relating to 1977-78 applications.
- August 1, 1978 for applications for post-award adjustments.

The Corporation has also set a deadline designed to close out TAP work for the 1976-77 academic year. April 15, 1978, was the last date for inquiries.

Mrs. Dickinson said the deadlines are designed to wind down 1977-78 activities in an orderly fashion. This will make it easier for the Corporation to put in operation the redesigned TAP processing system for 1978-79, Mrs. Dickinson said.

The Corporation expects to speed up TAP processing this summer and fall by at least four weeks in comparison with the 1977 processing performance.

SPRING WEEKEND ACTIVITIES
Thursday, April 27th
Movie - "Oliver" - Wick Social Room - 8 p.m. - Free with Daemen I.D.
Movies in the Rat (to be announced) - 10 p.m. - Free with Daemen I.D.

Friday, April 28th
3 p.m. - Road Rally race organized by Commuter Council.
7:30 p.m. - Tom Chapin in Concert. With Daemen I.D. - \$2.50. General Public - \$3.50.

Saturday, April 29th
Picnic - 1 p.m. - 9 p.m. at Pine Hedge Grove, Hamburg, N. Y. Transportation and Maps available - Food & Beer Free for Daemen students. General Public, \$5.00.
I.D. CARDS MUST BE SHOWN - (NO EXCEPTIONS!)

Tickets for both Friday and Saturday available at Wick desk.
-Kathleen Styn

NOTE: The editorial comments which appear in the ASCENT are not necessarily the views of the entire staff. Any comment contrary to these opinions is welcomed.

Student Association Revises Handbook

The Student Association Governing Board is in the process of revising the Student Handbook which has not been published since 1976. Chairman for the Student Handbook Committee includes two members of the Governing Board, Kim Davison and Bill Burke.

The Governing Board felt a need to rewrite and revise the Handbook in order to make a manual that is more useful to the student. With the help of Phil Santa Maria, Vice-President for Student Affairs, the Student Handbook Committee began studying other college's handbooks, i.e., Canisius and Niagara University. Then they drew up an outline and added more areas of assistance to the students such as the telephone directory for all college extensions, semester calendars and certain other useful information. The Committee is also considering the possibility of having advertisements in the Handbook. This would help to fund the manual and would be more appealing to students who would be able to use the coupons from various advertisers. "We're trying to make a useful book," comments Kim Davison. "We're doing the groundwork for future handbooks." The Committee hopes to make the Handbook more creative in future years such as adding cartoons or other creative ventures. The Student Handbook will be distributed in Fall 1978 when the student ID's are available.

One of the most important

revisions of the Student Handbook concerns the Student Grievance Procedure. The Governing Board is in the process of rewriting it because the old process is difficult to understand. The new procedure will only be available to students, unlike the old process which was open to the faculty and administration as well as the students.

As stated in the proposed Grievance Procedure, the kinds of grievances a student may file include "a violation, misrepresentation, or inequitable application of any of the regulations of the College" against the student and if "he/she has been treated unfairly or inequitably by reason of any act or condition, which is contrary to established policy or practice or governing affecting students."

The new procedure allows the student to take his/her grievance to the Review Committee who decides whether that person has a legitimate complaint. If the Committee decides that the student's grievance is legitimate, the grievance is taken to the Hearing Board who decides upon the outcome of the grievance. "Our intention is that the Board's decision is binding," states Kathy Murphy, Vice-President for the Governing Board. "It is designed to give students recourse within the institution so that they don't have to go to court. There are means (through the Grievance Procedure) of resolving problems in the college."

-Nancy J. Balbick

Symposium On Family Proves Successful

On Saturday, April 15th, the "Symposium on the Family" took place, and without any doubt, proved to be highly successful.

The Symposium, sponsored by the Counseling Center and the Peer Counselors of Daemen, began promptly at 10 a.m. and continued through 3 p.m.

What happened during that time was proven most beneficial by the lectures and workshops, led by outstanding guest speakers.

It is worthy to note the lecturers at the Symposium: Judge Mary Ann Killeen, Ms. Mary Lawrence, Dr. David Rosenthal, Dr. Thomas Miller, Mrs. Patricia Yungbluth, Dr. Tamar Halpern, and Dr. Richard Cimballo. The speakers at the workshops included: Mrs. Georgianna Jungles and Mrs. Beverly Goldsman.

The speakers were all well-organized in their specific presentations. Although the lecturers would have liked more time to speak, they were very pleased about contributing to the Symposium.

If there be any disappointments about the entire day, it would have to be the small amount of Daemen students present at the Symposium and why there were not more. The whole day was primarily geared towards the students and the response was minimal. But there were many people outside the Daemen community that came to listen and participate.

Many thanks go to the "News" people who helped publicize the Symposium in the newspapers.

Through their assistance, many listeners and participants attended.

The whole day ran rather smooth, the lectures were interesting and enlightening, and brought out some new and different ideas. The workshops, too, had a great amount of people who took on an active part in the course of the workshops.

The Peer Counselors and the Counseling Center have "thoughts" on sponsoring another future event.

It may not be a Symposium, but it will be some event which is of interest to the entire campus community. It may be a once-a-year activity with the purpose of informing the students.

Many thanks to everyone who participated in the day's activities, the Peer Counselor, the Counseling Center, Dr. Tamar Halpern, the speakers, the students and everyone!

-Mary Nawrocki

TO ALL MEMBERS OF THE SENIOR CLASS:

If you receive honors such as fellowships, assistantships, or scholarships, please report it to your department chairman as soon as possible.

This is important if your name is to be included in the list of those graduates achieving special academic honors. Such honors are read during the Commencement exercises.

Thank you.

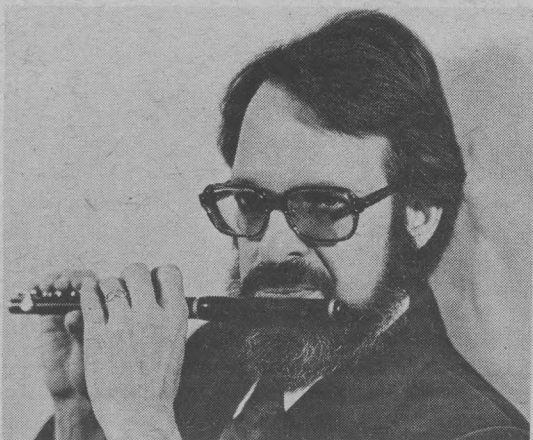
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April 16: Good Day For Month Of The Arts



Sunday, April 16th, was an exceptional day in the Month of the Arts. It was a day of noteworthy events for both artists and musicians alike.

The day started out with a seminar on flute and piccolo technique conducted by Mr. Laurence Trott, Adjunct Instructor of flute and piccolo here at Daemen. The seminar, which covered such problems as practice routines, physical and mental control in preparation for playing and production of a focused sound, among others, featured guest teachers and artists for demonstration purposes.

In the afternoon, Mr. Trott conducted a clinic and master class which stressed interpretation of pieces. Mr. Trott dealt with the idea of bringing forth the idea of the piece and ways of approaching pieces.

In the evening, Mr. Trott was in recital in the Wick Social Room accompanied by Claudia Hoca on the piano. Mr. Trott, who clearly demonstrated his degree of accomplishment in playing the piccolo, performed for the first time in Buffalo a piece he had commissioned Jacob Stern to write in 1976 entitled, "The Row for Piccolo and Laurence Trott."

Laurence Trott is one of this country's major proponents of the piccolo as a solo and recital instrument. He has presented all-piccolo programs in New York City, Boston and Buffalo, is the founder of the Buffalo Woodwind Quintet and the Piccolo Society and has been flute and piccolo player with the Buffalo Philharmonic Orchestra since 1958. Ms. Hoca is a native of Buffalo and a graduate of the Curtis Institute in Philadelphia and of SUNYAB. Ms. Hoca who has soloed with the Buffalo Philharmonic, the Boston

Pops and the New York Philharmonic is Adjunct Performance Instructor here at Daemen.

Sunday afternoon the B. S. art show opened in the Duns Scotus gallery and was well attended by faculty, students and friends. The show was well represented by a fine variety of works in such mediums as pencil, pastels, watercolors, fibers and others.

These works, many of which are for sale, represent the best that this year's Seniors receiving a B.S. degree in art have done during their four years in the art program.

Mr. James Allen, professor of art and former chairperson of the Daemen Art Department, had this to say about the show: "This is an excellent show. I'm very proud of this group of young people."

This show is a good cross section of the many media available to artists as it includes sculpture, ceramics and photography in addition to the usually more strongly represented media of pencil, oils and watercolors.

An art student in the Bachelor of Science program is introduced to many of the available media and generally is not given the opportunity to concentrate heavily in one medium. Therefore his or her works will be smaller and less ambitious than those of a student in the Bachelor of Fine Arts program. Such is the case of this year's B.S. show. Yet all of the works in this show have been handled as Mr. Allen would say, with a lot of thought and feeling.

This outstanding art show and the upcoming B.F.A. shows are recommended to those interested in making a purchase or just viewing some exceptional art work.

-James Angielczyk

Students Partake In Spanish Theater

Many of us shun the theater even when the play being presented is in our native English tongue. I had the opportunity to partake of some theatrical works presented not in English but in Spanish.

It was on Wednesday, April 12, that I went with a group of five other Daemen students to see the Compania De Teatro Repertorio Espanol from New York City present a series of four entremeses in the Squire Hall on the Main Street campus of U. B.

An entremes, is a one act play usually written in a comic tone and containing some light social satire. The works presented were: "La difunta" by the Spanish philosopher Miguel de Unamuno, "Las Aceitunas" by Lope de Rueda who is the

father of Spanish Theater, "Los habladores" by Miguel de Cervantes, the author of Don Quixote and "El censo" by Emilio Carballido.

Although the actors were from different Spanish speaking countries, in their production they all spoke a fine Castilian Spanish which was easily understood. The acting was superb and at times it was possible to follow the plot with or without the dialogue which was always witty.

Of course, I am a Spanish major as are two of the other students who were in my group; yet there was one history major, one from English and another from Art.

This just goes to prove that even Spanish theater has something to offer no matter what your background is.

-James Angielczyk

Propose with a Stroh's



The World Champion: Which Of The Three?

Well, it looks like Leon Spinks is not going to concede to the WBC. He's going to fight Ali whether the WBC likes it or not.

The way I figure it . . . Leon Spinks fought Ali for the title when Ali was the WBA and WBC champion. When Spinks defeated Ali, Spinks won the collective WBA and WBC World Title. This should quiet the people who incessantly inquire about my feelings concerning the Spinks dilemma.

As for the fight itself, I thought it was a giveaway. There isn't a person in the world who can make me believe that Ali could deteriorate so quickly and let a "chump" like Spinks beat him. I have to hand it to him, though. He did surprise me when he lasted the entire fight. I figured he'd go eight, then drop dead. But, on came the last round and on came Leon Spinks. He kept coming and kept coming, or was it Ali kept backing off? My guess

is that Ali really wanted to be the only heavyweight to win the title three times in his career.

What Ali didn't count on was that the WBC would strip Spinks of his title. Now Ali will have to fight Spinks and Norton (WBC champion) to be total champion of the world.

As for the WBC stripping Spinks of the title, this was completely uncalled for and the WBC was definitely overstepping their bounds in doing it. Athletic titles aren't given away. They are meant to be competed for on the field of play.

Spinks won his title fair and square. If Norton had any sports ethics at all, he would have refused the title and undermined the WBC's political actions. This would have shown the commission that their power extends only to ringside. Whatever happens in the ring is permanent and can only be altered in the ring.

-Dave Paschall

DEWEY DEMON SAYS:

TENNIS ANYONE! It's that time of year again when the girls don their cute little tennis outfits and the guys all run around complaining of tennis elbow. It's intramural tennis time again! Matches will be played Monday through Friday from 3:30 till 5:30 PM at the tennis courts on campus. The court will be reserved for the intramural players. I hope the skirts will be even shorter this year!

GIRLS SOFTBALL is underway. The Demons will be challenging ECC, Hilbert College, Buff State and UB. Their first game was a Doubleheader at ECC on Tuesday and today they take on Hilbert at 2 p.m. in an expected Doubleheader. It's Buff State that will be running the bases against the Demons on May 3rd at 4 p.m. The schedule with U.B. hasn't been set yet but the girls are sure to get their

Commuter Council Sponsors Rally

As part of the Spring Weekend events, Commuter Council is sponsoring a Road Rally. All students, faculty, and staff are welcome to compete on Friday, April 28 at 3PM in Wick parking lot. There must be at least two contestants in each car (one driver and one navigator), but more than two people can take part in one car.

The car to come in First Place wins a case of Heineken beer. Second Place contestants win a 12-pak of Budweiser Beer and a 6-pak of Genesee Cream Ale is the prize for the car which comes in Third.

There are no entry fees for the contest. Anyone interested must register at Wick Desk before 3 PM on Thursday, April 27. If there are any questions, contact Chet Midgalski, President of Commuter Council.

hands on them too before the end of the semester.

BOXING will be the topic on April 29th at Brockport State. The Demon Boxers will challenge the Brockport State team, reputed to have a team of 150 strong. We might be small but we pack a powerful punch. Look out, Brockport State!

BASKETBALL courts have been set up behind the Daemen Theatre, thanks to Commuter Council.

Evaluate Your Paper!

In the past, The ASCENT staff has stressed that this publication is the paper for everyone belonging to the Daemen community. We attempt open lines of communication, and alter our format and policies in accordance with the requirements and needs of the institution and its members.

It is felt that The ASCENT has succeeded in convincing members of the community that all contributions and letters are welcomed. At this time, we are asking for another type of feedback from the public. We feel that to serve you properly, it must be brought to our attention what you would like to see in your paper. With the semesters end and only one more issue approaching, this is the appropriate time to manifest improvements for the future. This is not

Faculty, Administration or Student? _____

If student, what is concentration and year? _____

How long have you been reading the ASCENT? _____

How often do you read the paper? (every issue, occasionally, etc.) _____

Do you feel, since you first began to read the paper, that the quality of the ASCENT has improved, declined or remained stable? _____

What do you like most about the paper? _____

What do you like least? _____

Is there any particular type of article which you feel we neglect or do not have enough of? (such as - human interest, sports, community news) _____

Is there any type of article which you feel we put too much emphasis on? _____

In the past, what has impressed you the most about the ASCENT? _____

Have you ever contributed to the ASCENT? _____

If so, when? _____

Have you ever tried to contribute and found it difficult or impossible? _____

If so, when did this occur? _____

What would you like to see in the ASCENT? (These may be original ideas or things you have read in the past.) _____

Do you have any other comments concerning the ASCENT? Please feel free to criticize; we need to know your opinions. _____

FOR SALE - 8-track or cassette, \$20.00. Call 639-9869 or ext. 369, ask for Joe.

NOTICE:

In the last issue of The ASCENT a picture of a Model "A" coupe was on the last page of

a request for articles or community information; we simply ask that you complete the form below and return it to us. There will be a box at Wick desk for your convenience. Also, these can be returned to Box 419 or given to any member of the ASCENT's Editorial Board. (All people listed as Editors in the staff box, page 2, are members of the Editorial Board.)

Please remember that this form is meant only for you to air your views on the quality of The ASCENT, and not personal attitudes towards the writers or staff members. We are undertaking this endeavor in an attempt to publish a paper meant for everyone's enjoyment.

We thank you for your cooperation.

-Denise M. Siuda

Dr. Nascimben Gives Quality Performance

The scene was a silent stage, on it only a piano. It was much like a blank canvas until an artist came along and created a memorable moment. So it was on Tuesday, April 11 in the Wick Social Room. An appreciative audience waited and out strolled Dr. Michael Nascimben for his faculty recital. He was accompanied on the piano by Dr. Virginia Kniesner. Dr. Nascimben took us through a world of vivid colors and fantasy.

Dr. Nascimben, a renowned saxophonist, is as at home in a jazz setting as he is in a concert hall. His versatility was obvious during his recital. The pieces he played were all composed by French musicians from the mid-20th century.

Dr. Nascimben's control and expressiveness was beautiful to hear. The music seemed to "fly like the wind" and he remained outwardly as if playing were as natural as breathing. Midway through the recital, Dr. Nascimben, under intense heat from the lights but still all smiles, delighted us with an unaccompanied solo filled with technically difficult passages. It was so well executed, however, that it seemed as if he were just playing a game. That relaxed impression was evident throughout the evening, giving him that professional quality that so many performers lack.

-Carol Buxton

"Theater Of Self" Unique

On April 18 in Wick Lobby, the Fibers class sponsored a "Theater of Self." What started out to be a class project ended in a "Wearable Fashion Show." The entries had to meet three criteria: coloration of cloth as in methods of dyeing, stuffing methods such as quilting and trapunto, and surface design such as embroidery and applique. The students were encouraged to design their costumes from scratch.

The costumes ranged from an early Victorian ensemble to a Danskin dyed and sequined to suggest fire.

Maryann Streebel won a T-shirt from the Staple Shop for "most outstanding costume" - a macaw, a bird native to South and Central America. Eileen Dieteman won the Tobbe Award donated by Tobbe's Supplies for her butterfly costume. Kathleen Kovach won a gift certificate from Joanne Fabrics donated by Vicky Vitale for her neo-Egyptian design. Sonia Sydorwicz, dressed as a snowflake queen, won a T-shirt and gift certificate from the Staple Shop. Toni Wilson, costume designer for Daemen Theater, and Howard Rosenthal, executive clothing buyer for Hengerer's, acted as judges. Criteria for judging were based on design, originality, and execution.

-Andrea Ross

Ginastera To Be Performed By Vasquez



Claudio Vasquez, Professor of Piano and Artist in Residence at Daemen College since 1968, has given notable recitals in the U.S. and abroad but has done the greater part of his concertizing in most of the principal cities of South America. This is by no means unusual, as he himself is Panamanian and studied at the National Conservatory of Panama, where he won First Prize in piano. It would only seem natural that Vasquez would be interested in performing Latin-American music, but it is no common-place affinity that links this pianist to this genre of his extensive repertoire. Anyone who has been to a typical Vasquez recital would note, after hearing the Bach, Beethoven, Chopin section of the performance, that he seems to bring out a very special part of his personality to play the Latin-American works with which he often uses to close his programs. For those of you who have found the sprinkling of Latin-American pieces very tasty but all too short on programs, and for those who think that Latin-American music is a pudgy fellow with a moustache, a sombrero and a mandolin, you are ready for this recital. On May 8 and 10, at 8 p.m., in Wick Social Room, Claudio Vasquez will perform the complete piano works of the contemporary Argentinian composer Alberto Ginastera.

Alberto Ginastera was born in 1916 in Buenos Aires, and just celebrated his 62nd birthday this month. In his music he brings together the Argentinian national style and the techniques and vocabulary of the twentieth century. Ginastera is still writing and teaching today. His position as the greatest living Latin-American composer is assumed unquestioned, and he is considered to be one of the major figures of music in this century. The sharp dissonances and shattering rhythms of his music grab your intellect and your heart; it's no wonder that Ginastera is Keith Emerson's favorite composer.

On May 8, Vasquez will introduce us to the earlier piano pieces of Ginastera. The program for that evening will begin with some charming and lyrical children's pieces and treatments of folk tunes and lead into more intense and crackling stylized dances. "Milonga," a little dance "Three Children's Pieces," and the "Rondo on Argentinian Folk Tunes" take most of their mu-

sical material from well-known nursery rhymes and folk songs from the Plate River region of Argentina. These pieces belong to Ginastera's earliest works written for piano. "Tres Piezas 1940" also comes from ethnic origins but under Ginastera's technique become lyrical, or atmospheric, or driving. "Malambo," also from 1940, is one long dissonant crescendo. Part one of this two part recital will end with "Suite de Danzas Criollas," a later piece, from 1946. These dances are written for large hands, and experiment with dissonant clusters of notes and unusual rhythms.

Come back on May 10 for Part Two of this recital as we pick up Ginastera in 1937 for "Three Argentinian Dances." Though this is an early piece, Ginastera's compositional techniques show great development as in the "Dance of the Ox Driver," where he experiments with polytonality of writing in more than one key atonal. The "Twelve American Preludes" are really virtuosic etudes, full of arpeggios, violent rhythms, alternating hands, huge skips in the melody, and wild unison writing. Things to look for: tributes to other composers such as Aaron Copeland and Villa Lobos, a twentieth century Latin-American composer. We, Vasquez, and the audience are lucky that Ginastera's most popular piece is written for the piano, "Sonata 1952." It is a dramatic work, written in four movements. The first movement is fast and exciting, with constant changes in the meter and texture. The second movement is even faster and more challenging for the pianist; it is marked "Misterioso." The third movement is slowed down considerably. It is rhapsodic and dissonantly beautiful. The last movement is fast and exploits the percussive qualities of the piano; syncopations bring the sonata to a brilliant climax.

If you've already heard Claudio Vasquez play Latin-American music, you know how exciting it is to hear. If you've never heard the music of Ginastera, be ready to trade in your own old-fashioned ideas on how piano music should sound, and enjoy listening to a very unique kind of music performed by a man who really knows how to perform it. Don't forget Vasquez and Ginastera, May 8 and 10, 8 p.m., Wick Social Room.

-Michael Farley